



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

SEPTEMBER 1990

ISSN 6319 812X

The Guild and
Emily Carr College
of Art and Design
will co-sponsor a
workshop with **Akio Takamori**
at ECCAD Ceramic Dept.,
1399 Johnston Street
Granville Island
on Saturday and Sunday,
Oct. 6th & 7th 9:30-4pm
Please register by mail—see
form on page 7.

The following is an excerpt by Akio
from an article "The Vessel's Future",
from *Edges*, the fourth international
symposium of the Institute for Ceramic
History in Toronto, 1985, reprinted from
Ceramic Monthly's March '86 issue.

"I feel comfortable working with vessel-oriented forms. Sometimes they are made to be physically functional, but most of the time that is not such an important issue to me. I am mostly interested in the fact that containers give us a strong notion of holding, hiding and protection. Each person contains personality and feelings. Two or more people contain intimate feelings and tensions, as in relationships. Groups of people contain complex relationships within a society. Those are the typical factors I use to make figurative vessels.

"The need of more surface to draw and paint on led me to work with the two-sided structure; using container space between two drawings became an advantage of working with an illusion of dimensions, an atmosphere of images. The physical structure of the vessel is a self-contained form; it stands by itself and is less influenced by its surroundings.

"Sometimes I start by thinking of the function of certain vessels. For example, a teapot gives me words like pour out, pour in, which in turn gives me images

I see in figures. In this case the notion of the function is more important than the actual function—the teapot and the figure sharing the image which comes from the word pouring. Also, the structure of the container is similar to humans and the cosmos. In the Jomon period, which is the Japanese prehistoric period, only infants were buried in ceramic containers, which inside were painted with red iron oxide. (They usually buried the infant inside the house.) They say that woman invented the vessel and women are usually the vessel makers in our history. Women created vessels from the soil of the earth for their dead infants, and the infant came from its mother's womb and went back in the womblike vessel. I can see the expansion of images from woman to body to vessel to world."

A native of Japan, Akio apprenticed at Koishwara, a domestic production pottery studio in Kyushu, Japan. In 1982 he was a resident artist at the Archie Bray Foundation in Helena, Montana. He now makes his home near Seattle, Washington.



Portrait, 1985, Stoneware 60cm high
by Akio Takamori

SEPTEMBER GUILD MEETING

Wednesday, September 19, 7:30 pm
at 1359 Cartwright Street

featuring the video

"A Tea Party"

by Pinch Pottery, Northampton, Maine

A 45 minute production showing
a broad selection of teapots by potters
and ceramic artists across the U.S.A.

The Board wishes you to attend, as they
have been disappointed by the attendance
at previous meetings. The video
has been purchased by the Guild and
will be available for later loan purposes
to the Guild membership.

Don't Miss It!

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie.

Editorial Committee: Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

Mailing: Rosemary Amon, Jobst Froberg, Savita Kshatrija.

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The Potters Guild of B.C. membership is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

Board of Directors: Tam Irving-President, D'Arcy Margesson-Vice President, Kathryn Youngs-Treasurer, June MacDonald-Secretary, Heather Chapman, Bob Kingsmill, Carol Klasen, Elwin Lowe, Donna Nabata, Nathan Rafla, Elsa Schamis, Laura Taylor.

LIBRARY NEWS

Former long-standing members of the Guild, Jane and Ed Bradish, have made a generous donation of their ceramic library to the Guild this summer. We thank them both for their thoughtfulness and generosity.

As a result, however, we need a work party to catalogue the material and do a bit of general organization. Please give a call to the office in early October if you could spare a morning, afternoon or evening to help out.

G.S.T.

Like it or not, we are having to deal with the Goods and Services Tax's probable effectiveness by January 1, 1991. Once passed by parliament, the GST will replace the federal sales tax (FST).

Under the proposed legislation, you **MUST** register for the GST if you are a person, business, or organization with annual sales and revenues of GST-taxable goods and services over \$30,000.

The CABC is offering a session on **"The Goods and Services Tax (GST) and You, The Artist"** on Tuesday, September 18th at 7:00 pm at Emily Carr College of Art and Design, 1399 Johnston St., Granville Island.

The presenters are **Peter Weinrich**, Executive Director of the Canadian Crafts Council, and a member of the Taxation Sub-Committee, Canadian Conference of the Arts and Canadian Advisory Committee of the Status of the Artist; and **Geoff Dodds**, Chartered Accountant, Ernst Young, former CABC member and presently an advisor. CABC members and students are free; others are charged \$5.00.

For those of you selling in the Gallery or in other outlets, if your annual sales are less than \$30,000, it still may be to your advantage to register as well, and so if you cannot take part in the above seminar on September 18th, we recommend that you phone Revenue Canada at (604) 666-4664 to request the following publications be sent to you:

GST: Should I Register?

GST: Information for Small Business

GST: Guide for Small Business

The above publications will also be available in the library for reference only. See Greenbarn's ad for additional information.

Wayne
Sayers





Gallery of B.C. Ceramics
1359 Cartwright St.
Vancouver BC, Canada
(604) 669-5645 V6H 3R7

GALLERY REPORT

Summer is rapidly coming to an end, and with it, the close of another busy season here on Granville Island. Thanks to everyone who responded to calls for new work for the Gallery. Craft Week was held early this year. Wayne Sayer responded to my request for more and large (characters) pieces to be featured. The public response was humorous and spontaneous. Adults and children clustered around the work, examined every detail and made their feelings known about the work.

Our first fall feature in the Gallery starts early September with the **Fired-Up** group from Victoria and the Islands. Members include: **Art Brendon, Alan Burgess, Meg Burgess, Louise Card, Judi Dyelle, Sue Hara, Robin Hopper, Gordon Hutchens, Susan Lepoidevin, Gary Merkel, Craig Rogers, Diane Searle and Pat Webber.** It runs to September 23.

Marlene Bowman will be featured from Sept. 25-Oct. 14; **Takako Suzuki** from Oct. 15-Nov. 4; and **Gordon Hutchens** Nov. 6-Nov. 25.

I am going on holidays starting Sept. 15 and returning Dec. 1. Lea Price will be managing the Gallery during that time.

Coralie Triance
Manager

CLAY AND TEXTILE ART

Special Event at Capilano College
2055 Purcell Way, North Vancouver

Friday, Oct. 12th, 1:00 pm, Rm. A201

with

Cathryn Lipke, Assoc. Prof.,
Sculpture, Ceramics & Fibre Dept.,
Concordia University, Montréal

This will be an opportunity to meet the sculptor/instructor and hear her talk about her theories, "Earth Skins", where she explores the potential of clay, graphite and pigments mixed with casted paper to result in rich textures and earth colours.

\$5.00 at the door.

EXHIBITIONS & SALES

A free exhibition of **Japanese Flower Arranging** will be on view to the general public at the **Vancouver Trade and Convention Centre** on Sunday, September 23, 1990, 1:00 pm to 5:00 pm. Beautiful ceramic containers from Japan were brought to Vancouver for this special 10th anniversary exhibition of the **Ikenobo Ikebana Society of Vancouver**, and they extend to the potters and craftsmen of B.C. an invitation to attend.

Richmond Art Gallery, 7671 Minoru Gate, Richmond, B.C.—276-4012, features "**Earth and Fire**", ceramic work by Shirley Inouye, Patricia Forst, Patrick Maw, and Peter Daniels, from October 18-29.

Community Arts Council of Vancouver, 837 Davie, 683-4358, holds its **fourth annual juried show** for recreational artists, formerly the Sunday Artists Show, October 4th to 26th. Call for further information to attend or participate.

The Koffler Gallery, 4588 Bathurst, North York, Ontario M2R 1W6, is holding "**20-20 Hindsight**", a retrospective exhibition of Harlan House's ceramic work, 1969-1989, November 15-January 2, 1991. In conjunction, they are advertising an illustrated catalogue for \$22.50, incl. postage.

"**Clay 90**", Fraser Valley Potters Guild's annual juried exhibition, will be held at Ft. Langley Centennial Museum and Exhibition Centre, October 28-November 25. Contact Marlene Bowman at 943-5593.

Capilano College, 2055 Purcell Way, North Vancouver, V7J 3H5. Contact Joyce Fensher at 984-4911. Courses offered include Donna MacLaren's First and Second Year functional pottery, all day Thursdays and Tuesdays respectively, with Jim Thornsbury giving Monday courses, a daytime sculptural, and an evening ceramic art session.

Kwantlen College, Newton Campus, in Surrey, offers courses; phone 588-4411.

Vancouver Community College, Langara Campus, at 49th and Cambie in Vancouver, offers a ceramic program with Don Hutchinson. Call 324-5505 for further information.

Place des Arts, 1120 Brunette Avenue, Coquitlam, V3K 1G2, (604) 526-2891. Functional pottery courses are given by Gillian McMillan or June MacDonald on Wednesday and Thursday evenings, and Tuesday, Wednesday and Saturday daytime. Elsa Schamis gives a handbuilding course Tuesday evening. A glaze course and a program for young potters is also taught by June MacDonald.

Burnaby Arts Centre, 6450 Deer Lake Avenue, Burnaby, (604) 291-6864, Jane Williams instructs introductory and continuing pottery on Monday and Tuesday evenings; Fredi Rahn instructs daytime courses Thursday and Saturday; Elaine Brewer-White gives a sculptural course on Wednesday evening, and Laura Wee Lay Laq offers a handbuilding workshop and pit firing on Saturday and Sunday, September 8th and 9th, and 15th and 16th.

Aberthau, West Point Grey Community Centre, offers classes with Lynn Evans and Jack McKitterick. Susan Hoppenfeld gives classes for children. Call the centre at 224-1910.

The West End Community Centre offers beginner and intermediate classes; contact 689-0571.

North Shore Continuing Education, North Vancouver, B.C., Carson Graham Secondary School offers beginners' classes. Further information: 986-8888.

Any other courses being offered out there? Drop us a card to keep us posted! We often get phone requests for available courses.

CLASSES & WORKSHOPS

Emily Carr College of Art and Design continues its Outreach Program, in addition to its in-house credit or non-credit courses. For information on either, contact the College at 1399 Johnston St., Granville Island, Vancouver, V6H 3R9, or call collect (604) 687-2345, Monday thru Friday, 8:30-5:00 pm.

EAST CREEK ANAGAMA EXPERIENCE

with Frank Boyden, Wilamina, Oregon, May 24th to June 3rd, 1990

A few years ago, Oregon potters Frank Boyden, Tom Coleman, and Nils Lou got together on a mission to build their own anagama. Thirty-some firings later, we were fortunate to experience helping to fire this gentle giant. Over the 24th of May weekend, Frank Boyden, Don Reitz, seven potters from the Seward Park and Potters Northwest Association of Seattle and ourselves made up the crew for the next three days.

Day One: Frank Boyden spent painstaking hours loading pots in just the right spot, hoping to achieve a desirable fired result. Two foot diameter platters were leaned against the outer walls and at a certain angle, and often under a side stoking hole for the ash build-up that would be produced. Unlike traditional loading in anagamas, lots of kiln shelves were used, and pots were not tightly packed in consideration of the flow of the flame. Once the door was bricked up, Lynne (being the furthest from home) started the fire in the air hole in the bottom of the door to slowly warm the kiln. A couple of hours later, at twenty minute intervals, three to five pieces of alder were dropped through the front stoking hole. This was kept up throughout a rainy cold night by people taking three-hour watches.

Day Two dawned cold, and the gentle giant was in the 700 degree Fahrenheit range. The slow rhythm of stoking was continued throughout the day. A group of us went to visit the David Shaner show at the Maveety Gallery in Salishan. His wood-fired, oxidized copper/manganese pieces are simple, strong and so direct. There is also an incredible collection of outstanding potters and other craftspeople in this Gallery.

By 3:30 pm Cone 05 was bending in the front area, and it was time for the first body reduction. This involved loading up the firebox with lots of alder until the flames pulsed in and out through the stoking hole, and black smoke came out the chimney. The firebox was "topped up" as reduction was maintained for about an hour. Then the slow climb continued until about 11:30 pm, when the middle section was warm enough and a second body reduction was begun. All started well until suddenly, the

kiln lid covering the stoking hole collapsed in a crumble at the foot of the kiln. Another door was quickly rigged up so that only a minor delay in reduction occurred.

Day Three saw the kiln continuing its slow steady climb, so off we went for breakfast at the local "Rocket Cafe". By noon, Cones 12 and 13 were still standing in the front chamber, but they finally succumbed in the early afternoon. Fir had replaced the alder as the fuel source, and the rhythm intensified with a reduction/oxidation cycle occurring with every stoking.

Dinner evolved into a barbecued fresh oyster feeding frenzy, as the anagama continued its slow climb.

Once Cone 10 and 11 were bending in the middle section, rhythmic side stoking began and later joined with the side stoking in the rear areas. As well, occasional stoking in the front kept that area warm.

About five hours later, Cones 12 and 13 were bending in the rear of the kiln and it was time to stoke the side holes with charcoal, sending breathtaking fireworks out the chimney. The side stoking holes and front brick door were sealed up, and

By Cathi Jefferson & Lynne Johnson

the kiln was allowed to cool over the next week.

One week later, a cooling kiln revealed the treasures only fire can impart to clay. The unloading is an occasion with much excitement, and this firing was no exception. Some pieces glowed with warmth from the flame, while others had been showered with ash.

The experience was an opportunity to share in the firing of an anagama, as well as to get to know and understand some fellow potters. Frank Boyden has a gentle intensity, and a keenness for both clay and people. A legendary figure such as Don Reitz shares so much of himself with others, with an energy and enthusiasm for clay that hasn't diminished over the years.

This gentle giant anagama helps to re-establish one's basic priorities with clay.

Cathi Jefferson and Lynne Johnson are B.C. potters and ceramic artists living in North Vancouver and Courtenay, respectively, and we thank them for sharing this experience with us.

Note: Cris Giuffrida of Chase, B.C. works with an anagama, and is still interested in having a video made of the firing event.



RE-COLLECTIONS OF AN OLD POTTER: Part One

By Jean Fahmi

The Hongkong Bank of Canada has recently purchased a major assemblage of Asian Ceramics. A Potter's Choice, the Jean Mackay Fahmi Collection is unique in Canada for the diversity of its origins, and for its purpose as a teaching tool. Consisting of close to 600 pieces, it was carefully assembled over a period of twenty-one years. The geographic range includes examples of Persian, Khmer, Thai, Vietnamese, Philippine, Japanese and Chinese wares, the majority being Chinese. Chronologically, the range is from the 2nd Millennium B.C. to A.D. 19th Century.

Through a loan agreement with the Vancouver Museum's new Asian Studies Department under drs. Paula Swart, the wares will continue to be made available to scholars and collectors for research. Beginning September 24, an Asian Gallery will be open to the public at the Vancouver Museum. Jean Fahmi will continue to be associated with the collection.

Objects from this collection have been included in some important exhibitions such as *"The Talking Jars"* (1971); *"Within the Potter's House"* (1976), both held in the Vancouver Museum; and *"Ceramics of Mainland Southeast Asia"*, organized by Barry Till at the Art Gallery of Greater Victoria in 1988. Catalogues of those exhibitions are still available.

"June of 1968 was spent in Vancouver immersed in an unusual workshop led by the potter Harry Davis of New Zealand. In company with such ceramic notables as Tam Irving and Don Hutchinson, a dozen of us gathered local clays, washed ashes, crushed rocks, and produced from the fruits of our labours a wild assortment of bodies and glazes. Most were ghastly; a few held promise; and others have evolved into the fine oilspot tenmokus, celadons and whitewares now so familiar in British Columbia. The experience left us all with a healthy respect for early potters, who, using purely empirical means, progressed over several millennia from the production of simple earthenware to the fine porcelains of Imperial China.

- Hand-pinched Ewer, joined at base, waist and neck. S.E. Asia, 14th Century



The course over, I rushed out and bought a new Shimpo wheel, a Coast Ceramic kiln, and a ton of Westwood porcelain from California; then settled happily to a summer of creativity. Some days later my husband announced that he had been chosen to initiate a C.A.R.E. Medico program for training orthopedic surgeons in Indonesia, and had offered my services as surgical nurse. The summer was spent in the V.G.H. operating theatre relearning a nearly forgotten profession! Subsequent months were to me both fearsome and fascinating.

Indonesia was at the time just recovering from a massive purge of communists, following their War of Independence from the Dutch, and years of severe shortage of supplies. I made a pact with the charming director of the hospital that I would instruct his nurses and scrub for all of our surgery, if he would provide me with car and driver and a list of local craftsmen, should anything interrupt our operating schedule.

To my delight I was rewarded with three days of touring craft villages in central and western Java, some of which specialized in the making of hand written batik sarongs, or *kain soga*, using traditional indigo and brown dyes. Others produced coil built earthenware cooking vessels, water jars, and hibachis for melting batik wax. Large bisqued jars were transported either tied to paniers

on either side of a bicycle, or trotted about dangling casually from both ends of bamboo poles slung over a shoulder! Village markets, surprisingly, offered a puzzling array of glazed porcelains.

Following dinner one evening at the home of the American Embassy doctor, one of the porcelain 'bicycle boys' was invited in to display his wares. On the living room floor he carefully unwrapped a large batik cotton square to reveal a dozen or so small plates with underglaze cobalt designs, some small vases, a variety of small porcelain boxes, and several large celadon dishes. I acquired that evening my first pieces of Chinese trade porcelain—a hand built ewer with a drippy brown glaze for orchids, and a square green-glazed Ming box to hold the safety pins from my uniform!

The return through Hong Kong was memorable for several reasons: the hours spent with the energetic and very knowledgeable Ivy (now Lady) Fung; being introduced by her to the magnificent Fung Ping Shang collection of Chinese porcelains, to the now renowned curator James Watt; and to the Oriental Ceramic Society of Hong Kong, of which I am still a member. I resolved to learn more of the history of Asian ceramics; In Vancouver I met with Dr. C. Chan Gunn, joined the Canadian Society for Asian Arts, and embarked on a study program which continues."

Look in October for
Re-collections: Part Two

OPPORTUNITIES/ CALLS FOR ENTRY

Holiday Faire '90, December 5-9, P.N.E. Buildings, Vancouver, B.C., noon to 9:00 pm daily. An international holiday season show, that offers crafts, seasonal gifts and ideas, with special emphasis on international products and foods. \$6.00 sq. ft. 10x10, traditional storefront display included in exhibit price. E.S.P. for more information contact: Rosalie Schmidt, Holiday Faire '90, Box 69020, Vancouver, B.C. V5K 4W3 (604) 253-2311.

Robson Square Festival of Fashion, Food, and Design, October 5-8, 1990. A juried show and sale celebrating the quality of West Coast living in the 90s. Theme villages for Wearable Art and Craft, Crafts for the Home, The Great Taste of BC, Fashion for the West Coast Woman, and a Marketplace. Applications for booth space are invited from craftspeople. For further information and entry form, contact Margaret Hyslop at 682-8216 (fax 684-7167) or #201-518 Beatty Street, Vancouver, B.C. V6B 2L3.

The **Community Arts Council of Vancouver** is calling for entries in its **5th Annual Juried Christmas Craft Sale**, to be held at the CAC Gallery during the first three weeks in December, 1990. The jury process will take place in Sept. and Oct., as application forms are received. Send a SASE to Christmas Craft Application Form, CAC, 837 Davie St., Vancouver, V6Z 1B7, or contact Michael Virnig at 683-4358.

Alberta Potters Association celebrates its 20th Anniversary with an exhibition of **CUPS** in May 1991—open to all alumni and people who have worked in clay in Alberta in the past 20 years. Contact: Glenys Marshall-Irman, Box 2, Site 8, R.R. #1, Priddis, Alberta T0L 1W0 (403) 931-3566.

Granville Island Public Market craft adjudication will be held on Monday, October 1st. For further information before Sept. 24th, write or phone: Public Market Office, 1669 Johnston St., Vancouver (604) 666-6655.

Vancouver Craft Market at the Van-Dusen Botanical Gardens takes place on a regular basis. Contact Simone Avram, 8540 Demorest Dr., Richmond, B.C., V7A 4M1, 275-2724 for details.

Park International Markets are accepting application for their craft markets at Whistler, Kamloops, Van Dusen Gardens, Vancouver, West Vancouver, Coquitlam, White Rock, and Penticton. Contact 3257 W. 36th Ave., Vancouver, B.C., V6N 2R6, or phone 362-2363.

Table of Honour, a competition for ceramic and glass artists of British Columbia to create dinnerware and goblets for Government House in Victoria, closes November 30/90. For further details, contact Table of Honour, Box 93004, 5331 Headland Dr., West Vancouver V7W 3C0. Entry forms also available at Guild office.

FOR YOUR INFORMATION

Consumer and Corporate Affairs have contacted us with several bits of information from the Product Safety Branch. The first has to do with consumer complaints about potential hazards of potpourri burners, "tea candles" or "tea lights"—molten wax from the candles has been known to ignite, cracking the potpourri burner.

Consumers are advised to place potpourri burners on a heat-resistant surface, to keep an eye on them while they are in use and ensure that the water in the simmering pot does not evaporate. To further reduce the risk, purchase candles that have fine wicks with no loose ends at the bottom. When buying a potpourri burner, look for a large size model with big air holes for ventilation.

Secondly,

The Product Safety Branch of Consumer and Corporate Affairs Canada is considering revisions to the Hazardous Product (Glazed Ceramic) Regulations. The effect of the proposed revisions would be to reduce the maximum allowable levels of lead and cadmium released under specified test conditions.

For further information, contact:

R.H. Walker
Product Safety Branch
Place du Portage, Phase 1
50 Victoria Street
17th Floor
Hull, Québec
K1Z 0C9
(819) 953-8065

SUMMER TRAVELS

In July my husband and I took a trip down to the Pacific Northwest Arts and Crafts Fair in Bellevue, WA. This fair is an annual event with the main part of the fair being a juried show held in the parkade of Bellevue Square, the main shopping centre in Bellevue. The fair is sponsored by U.S. Bank; the whole town is cordoned off, with professional signs showing where to park, and maps showing where to see the crafts of your choice. The juried section is large, and in the surrounding strip malls there are many craftspeople in booths. We found that the event was too large to take in thoroughly in the one day we had planned to spend.

We spent most of our time looking through the juried section, and were very impressed with the variety and quality of crafts shown. Most craftspeople were from Washington and Oregon, with a few from further afield. We were especially impressed with work shown by Oregon potters, some "top notch" stuff.

So, next summer, about the third week in July, I highly recommend a trip to Bellevue to take in this event. I am sure you will be as impressed as we were.

Jurie MacDonald

RESULTS OF THE NATIONAL BIENNIAL OF CERAMICS

This year, 199 ceramists took part, and during the preliminary selection, the members of the jury, including Sally Michener of Vancouver and Walter Ostrom of Nova Scotia, selected 59 works representative of the current trends in Canadian ceramic art.

Prix d'excellent \$8,000, shared by **Ian Symons**, Ontario, and **Bruce Taylor**, Nova Scotia; Pierre Legault Prize, \$3,500 to **Cheri Sydor**, British Columbia; Trois Rivières Prize, \$3,500 to **Paul Mathieu**, Québec; Bourse d'encouragement, \$1,000 each to **Sara Cooke**, Nova Scotia and **Jean Pierre Larocque**, Québec.

STUDIO 5 SPACE: GRANVILLE ISLAND

The Potters Guild of British Columbia is offering the use on a subsidized basis, of an equipped studio for a one-year term, beginning January 1st, 1991, for a qualified applicant.

The individual space in question is one of five in a large group studio. The cost, including utilities, is \$160.00 per month.

Interested applicants please send at least 6 slides of current work, and a résumé to the Guild at 1359 Cartwright St., Vancouver, B.C. V6H 3R7 by October 31st, 1990.

NAME CHANGE RESPONSES

Thank you, those of you who took the time to respond to the name change issue. The following are the comments you sent in:

Pro Change:

"Sketching has been abandoned by drawing because of its 'tentativeness'; the discipline is now drawing. Potter to me implies dodderiness. The Potter name should definitely be abandoned. I suggest: The Clay Guild"

"I suggest 'Ceramic Artists & Craftspeople's Association of B.C.' The above name hopefully will satisfy both 'artists' and 'functional ware' potters. Personally, I do **not** like the name 'Guild'"

"I suggest 'Ceramic Arts of B.C.' Hurrah Jim! (Thornsbury)"

Anti Change:

"It's a good and honourable name with history going back for centuries."

"I am proud to be a member of a 'Guild', even if I do not really deserve such an honour—nor do I consider myself to be a potter. But if it was good enough for Josiah Wedgwood, it is certainly good enough for me."

"I believe that in order to be 'taken seriously', we must encourage the public to **use** and **enjoy** pots. Simply changing the name of our **potter's** organization to something trendy will only change the **nature** of the organization. We are a **potters** group for potters, but we do not exclude the more avant garde. I believe this would not be the case if the position were reversed. Potters (functional) seem to be a retiring group and we need an organization to represent them."

- () Membership Application
() Membership Renewal
() Change of Address

Mail to:
The Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C. V6H 3R7

Name: _____

Address: _____

City & Province: _____

Postal Code: _____ Tel: _____

I enclose my cheque/money order in the amount of \$ _____

(Fees: Individual: \$20/year, Group: \$30/year)

(New Members: September-January: Individual: \$10, Group: \$15)

Please register me for the
TAKAMORI WORKSHOP

October 6 & 7, 1990 ECCAD/PGBC

I enclose a cheque or money order for

___\$25 Guild member ___\$40 Non-Guild member ___\$20 Full time student

Name _____

Address _____

Phone _____

UNCLASSIFIED

For Sale: MacLennan electric kiln #404-8, 6 1/2 cu. ft.—\$300.00; Estrin kick-wheel with motor—\$300.00. Phone 272-1275 or 277-2167.

Clay For Free: 50# PVC; 3 x 50# Gizmo; 3 x 50# Sno-Brite; 5 x 50# Lincoln. Charmian at 879-9058.

For Sale: 100 insulating soft bricks—\$100.00. Adam at 731-1866 or 955-2222.

For Sale: Professional English potters wheel, several wheel heads, bats and seats. Comes with jigger stand and cast iron jigger cups; 200 grams ceramic gold, and bulk raw materials, oxides, etc., scales and sieves. Robert Weghsteen at 888-7162.

For Sale: 40 cu. ft. car kiln with 24 12" x 24" shelves—\$3,000.00; 3/4 hp stainless steel Estrin clay mixer—\$1,500.00; 4 cu. ft. MacLennan Cone 8 kiln—\$600.00. Tom at 253-5267.

For Sale: Shimpo RK2 electric wheel. In excellent condition; hardly ever used. \$700.00. Call 738-1962.

Potter eager to set up shop. Please contact if any equipment or material for sale. Will pick up. Write to Christine Husson, Strathcona Park Lodge, Box 2160, Campbell River, BC V9W 5C9 or leave a message at 286-3122.

FROM THE EDITOR

Jim and I are taking our first major trip on our own to Britain for three weeks beginning September 16th, so much to my relief, Marianne Kingsmill has agreed to look after getting the October issue out to the press. Savita Kshatrija and Rosemary Amon continue faithful assistance on mailing day and Jobst Froberg keeps the membership lists up to date (providing I give him the right information!)

Please call the Guild office or send a note if you have any information or ads for the October issue, and if need be, leave your phone number so Marianne can get back to you.

Jan Kidnie

GREENBARN POTTERS SUPPLY LTD.

9548-192nd Street, Surrey
Phone: 888-3411

GST - Goods and Services Tax:

As everyone is probably aware by now, GST will be charged on all sales after January 1st, 1991. On most purchases by potters, the total price you pay will change very little, because the present federal sales tax will come off the same day that GST goes on.

However, there are two major exceptions. At present there is no federal sales tax on books or on kiln shelves & posts. After January 1st, GST must be added, creating a new tax for these items. If you know you need kiln shelves, posts or books, early in 1991, we suggest that you look at buying them in the fall before GST applies.

FALL CLEARANCE SALE:

- STRATFORD CLAYS
- ASSORTED GLAZE STAINS
- ARTEX DRY GLAZES:

Please note that we are OPEN on Saturdays from 9-1 starting September 8th. Regular hours for the fall:

Monday - Friday	9 - 5
Saturdays	9 - 1

CLOSED:

LABOUR DAY WEEKEND

Saturday, Sept 1st, and Monday, Sept. 3rd

Also closed THANKSGIVING WEEKEND:

Saturday, Oct. 6th and Monday Oct. 8th